Louis Olson’s name has been spelled several different ways. Perhaps the most familiar is “Olson” but is also spelled Olsen and originally probably was Olsson when he was born on November 25, 1857 in Asperget, Värmland, Sweden. At the age of three his mother died, and at age twenty three his father died. By this time he had received an education in the Swedish common schools, worked in the Swedish forests (1872-1875), served in the Swedish Army (1875-1877), and farmed in Norway. On November 25, 1877 he married Hannah Jonsdaughter Dahl. In 1883 Louis Olson immigrated to America and went directly to Chicago. Unfortunately he contracted typhoid fever and was ill for eighteen months. Upon recovering he moved to Michigan and again worked in the lumber industry for nearly a year. He returned to Chicago, sent for his family and moved to Hicks, North Dakota, where he worked for another eight months.

By 1888 he had arrived in Spokane, working for a short time, first on a farm and then in a sawmill. In 1888 he filed for a homestead (SE/4 Section 32-Township 29 North-Range 42 East WM) and received title to it on March 3, 1895. He moved his family onto this tract on May 12, 1889. This tract is located about two miles west of Deer Park and immediately northwest of the intersection of Spotted Road and Dahir-Gibson Road. Interestingly, two of his brothers-in-law also received homesteads in the same section. John J. Dahl received title on June 8, 1895 to the NE/4 of Section 32, and Karinus J. Dahl received title on November 26, 1895 to the SW/4 of Section 34. Dahl Road is named for these men.

Louis and Hannah Olson had a family of twelve children which included: Clara (born in February, 1879, in Norway); Olaf (born in February, 1881, in Norway); Olivia (born in January, 1883, in Norway); John (born in March, 1884, in Norway); Hawken (born in Norway in 1887); James L. (born in Washington in October, 1888); Louis (born in Washington in September, 1891); Minnie (born in Washington in August, 1893); Albert E. (born in Washington in September, 1894); Oscar C. (born in Washington in July, 1896); Lena K. (born in Washington in July, 1899); and Ed-
win (born in Washington in September, 1892).

The land upon which Louis Olson and his Dahl brothers-in-law homesteaded was covered with timber and they took advantage of that. The Olson Spur of the Spokane Falls and Northern Railroad was built west into the timberland north of the Dahl land and the Olson-Dahl families cut and loaded railroad cars with cordwood for the Spokane heating market. Herbert Mason notes in his diary that he loaded many railroad cars of cordwood for Olson in the early part of the 1900s.

Mr. Olson must have been an astute businessman, clearing his land to make farmland and selling the cordwood in the process.

In 1906 he purchased a butcher shop in Deer Park while he was living on his farm. He then added a grocery line to the shop and in 1907 he began building the Olson Mercantile and Hotel on the southeast corner of Main Avenue and Crawford Street (upper photo, facing page). He sold his interest in the business to the Arcadia Orchard Company but retained ownership in the hotel. In 1911 he built another substantial brick building (lower photo, facing page) on the southwest corner of Main Avenue and First Street.

As a result of his industry and business acumen, he served as vice president and president of the First State Bank of Deer Park.
and served on Deer Park’s city council for many years. By 1912 he was no longer serving as banker or city councilman but was concentrating on his real estate operations where he owned over 320 acres of land near Deer Park and other town properties. Mr. Olson died suddenly on September 10, 1928 in Calgary, Alberta, Canada, while on a trip to oversee the sale of a wheat crop on his Alberta property. His body was returned to Deer Park and was interred in the Trysil Cemetery east of Clayton, Washington.

Regarding the Clayton Eagle Restoration
by Wally Lee Parker

It’s a striking image. A sharply chiseled bird of prey greatly enlarged. Standing over nine feet tall from tip of talons to tip of upraised wings, it’s also a thing of disturbing beauty. Powerful. Resolute. Confident. And quite possibly it’s the very strength seen in this piece of art that has confused the four or so generations charged with its care into believing that the burnt clay and glazing from which the artwork is formed is likewise just as strong. If so, it’s that misunderstanding that has brought us to this inevitable reckoning. For in truth, Clayton’s aging statue is quite fragile — evidenced by the fact that in the last several years it began to slough pieces from its surface at an accelerating rate.

The Clayton/Deer Park Historical Society has been fully committed to the eagle’s survival since first taking possession of the statue in December of 2009. At that time it was evident that the eagle had accumulated a fair amount of weather related damage since its creation in 1922 — first while sitting fully exposed to the elements atop Spokane’s Armory Building, and then on an outside pedestal at Geiger Field, just west of Spokane. Shortly after acquisition from the National Guard, the society decided to continue displaying the statue in the open air. To prevent further damage, the society took several common sense steps. The grout used to fill the seams between the statue’s multiple parts was removed and replaced with a modern caulking material. The cracks that had developed in various places on the statue’s surface were filled. And then the entire statue was covered with waterproof paint. The result seemed quite satisfactory, and by August of 2010 the eagle was proudly roosting atop a new pedestal near the town of Clayton.

But then, as reported in the society’s minutes for February, 2014, a problem appeared. As the minutes stated, “The eagle is in need of some minor repair — several small chunks have fallen off.” From that point on “the deteriorating condition of the eagle” became a frequent subject at the society’s meetings. So frequent as to make it evident that the advice the society had originally received regarding the best means of preserving the eagle was inexplicably in error. And by the spring of 2015 it was clear that the doubtlessly costly intervention of a professional terracotta preservationist would be required to save the eagle from irreversible damage. After a frantic search, Spokane’s Pioneer Waterproofing entered the picture. To understand how something that began as such a well-intentioned, community wide commitment to this unique piece of art

Directly above: A major material spall on the eagle’s right wing. Right: The same kind of problem, though somewhat less severe, on the eagle’s left wing.

To repair, these martial spalls are filled with epoxy mortars and resins that are then shaped to conform to what was likely to have been the original contour of the statue.

Left: Patches of terracotta — as opposed to just peeling paint — are seen here sloughing from the eagle’s tail in a manner Pioneer Waterproofing describes as “delaminating.”

Directly below: Several areas of what is clearly more than cosmetic loss on the eagle’s left foot. With this discovery there was little doubt that the eagle was in serious trouble.

Text continues on page 1140
June 4, 2015
Clayton/Deer Park Historical Society
Box 293
Clayton, WA. 99110

Regarding: The Terra Cotta American Bald Eagle repairs.

Scope 1: The existing coating has failed, as well as each of the joints along the eagle allowing moisture to enter beneath the coating and causing the damage you see presently.

1) All of the existing coating should be removed from the eagle prior to any work commences. Removing the coating will give us the ability to identify any further issues that may exist in the terra cotta.
2) Plastic will be placed below the eagle to protect the surroundings as well as to collect the debris from the process of the coating removal.
3) We will use Prosoco’s SafeStrip to remove the existing coating from the Eagle. Note: some light grinding or sanding may be required during the removal process.
4) Complete a cool water low pressure rinse over the entire surface of the eagle, removing all residue and loose debris.

Our price for the above mentioned work will be: $3,875.00

Scope 2: Conduct terra cotta repairs and provide new coating on the Bald Eagle.

1) This portion of the proposal will include repairs of the delaminated areas that are apparent and can be visually confirmed. I will also input an added amount of $400.00 for repairs that are not able to be seen until the coating is removed.
2) All delaminated areas will be repaired using Edison Coatings Repair materials.
3) All patched areas will match the existing detail in shape, size, and texture. Curing of these areas will range from 7-10 days prior to recoat.
4) Final step will be to apply color matched Edison Coating, we will match the existing colors and place them as they currently are, unless otherwise determined.

Our price for the above mentioned work will be: $7,045.00

Total price for the above mentioned scope 182-511,820.00

Thank you for your time and attention to our proposal. If you have any questions please call.

Sincerely,

Doug Flewelling

Copy of the formal bid from Pioneer Waterproofing.
Damaged segments of the statue, of which there were many, were prepped by chiseling down into firmer material. The exposed areas were then filled with an epoxy/aggregate mixture that was shaped to match what was most likely the statue’s original contour.

has now become an ongoing financial commitment as well, some insight into the nature of terracotta is needed.

The widely held belief that architectural terracotta is largely immune to weathering is as old as the industrial age method of mass producing the material itself. In the late 19th century, architectural terracotta was portrayed as a relatively low cost and nearly indestructible alternative to expensive stonework. Glazed or unglazed, it could be made to resemble most any form of common building stone. It could be sculpted into elaborate decorative embellishments and then glazed to most any color or combination of colors the purchaser desired. And from an architectural point of view, all this could be done with much less weight due to the simple convenience of making the terracotta pieces hollow.

Terracotta was used extensively in both interior and exterior applications from the late 1800s through the 1920s. In fact, the ability of manufacturers to make terracotta look like something else became so refined that — according to the National Park Service — a good portion of what appears to be stonework seen in urban structures from that period is in fact terracotta.

Then, due to changing styles and rising production cost, the use of terracotta, especially exterior cladding and ornate embellishments such as Clayton’s freestanding eagle, was largely abandoned. These changes lead to the closing of Clayton’s terracotta works a few years after the end of World War II.

As these earlier buildings began to

Appear much as it did when first assembled, the cleansed and repaired eagle stands waiting for the first coat of its new, “breathable,” polyurethane skin.

The eagle, sculpted by Victor Schneider in 1922, was separated into 28 individual pieces prior to firing in Clayton’s terracotta kilns. The intersections of some of these pieces are clearly visible in the photo above.
age into obsolescence, there was a general tendency to knock them down and construct “modern” structures in their place. Many of the buildings raised in their stead were nothing more than monolithic boxes designed with little if any consideration for the aesthetics of the local community. Partly in response to this bloom of tacky architecture, in the last few decades there has been a growing tendency to reintroduce artistic sensibilities to the urban landscape — this through a more considerate level of design. Linked to this revived aesthetic was a growing desire to preserve existent historically and artistically significant structures as well — with last decade’s refurbishing of the classic Clayton schoolhouse one noteworthy example.

Along with this preservationist outlook came the realization that much of the nation’s architectural terracotta was increasingly at risk due to its exposure to the elements, and an ongoing lack of proper maintenance. Preservationist groups and various federal and state agencies — as well as private companies specializing in historic preservation — began detailed research into the best means of preserving these treasures.

Professor de Teel Patterson Tiller, in a paper titled “The Preservation of Historic Glazed Architectural Terra-Cotta,” defines terracotta as a mixture of high grade clay and sand or pulverized pieces of previously fired terracotta that are then...
size of the terra cotta piece. Each piece had a number on it which was put on the model when it was cast so that the bricklayers will know where each piece goes according to the plans drawn by the draftsman.

The clay being pressed at this stage of the operation, once separated from the molds, would become the actual body of the eagle — the one we see today. As for how much of the above applies to the manner in which the statue’s thinner wings were made, we can only guess.

The above description, along with Mr. Olson’s, “if you could see the backs of the pieces of the eagle, you would see that they are all hollow,” allows us to visualize an internal structure of “partitions” on each piece of the statue that, taken together, could have provided a framework to bind the statue together. Not only would these box-like “partitions” — also known in the industry as webbing — have assumedly allowed the parts of the statue to be stacked and mortared into position, a method of increasing the potential rigidity of the assembled statue is further suggested when Mr. Olson states, “After (each) cast (but still unfired) piece had dried a couple of days, it (was) sent to the finisher who smooths and edges the piece, cuts hand holes in the sides (of the added partitions) for handling, and holes (in the added partitions) for connecting the pieces into the finished sculpture.”

As for how that “connecting” would have been accomplished — besides the expected mortar, it’s possible wire, reinforcement rod, brackets, clips, or specially fabricated brackets were added during the statue’s final assembly to tie everything together — with the outstretched wings an especially knotty problem. Without being able to see inside the sculpture — which, as far as currently known, no one has done since 1922 — it’s impossible to say with certainty. But we do know from other sources that metal fittings and rebar were commonly used in installing terracotta — and that special accommodations were often added to the terracotta’s hidden sides to enable such.

After the removed pressings were sufficiently dry, the exterior surface was sprayed first with a thin coating called a “slip,” and then with a color glazing — the material that, after being kiln melted, gave the terracotta its glassy surface and finished color.

The pieces were kiln fired “for five or six days;” and after cooling taken to the “fitting shed” where they were “measured.” Any extra material was removed with an air-chisel, and the edges ground smooth.

Stories from other sources regarding the workings of the terracotta factory would lead us to believe that at this point the individual pieces of the statue would have been packed in straw and/or crated and sent to Spokane — either by rail or truck. We’re uncertain as to whether any final assembly was done at Clayton. Mr. Olson’s aforementioned comment that all the pieces were numbered so “the bricklayers will know where each piece goes according to the plans drawn by the draftsman,” suggests that it was possible for most any group of experienced masons to assemble the statue based on nothing more than common industry standards and the alluded to “plans.” If so, then the logical and most cost effective place for final assembly would be the point of use atop Spokane’s Armory.

Again, this is just guesswork. As for the problems Clayton’s eagle has suffered since its original installation at the Armory, in his paper Professor Tiller noted, “Material failure can most commonly be attributed to water related problems. However, less frequent though no less severe causes may include: faulty original craftsmanship, which is often cited but hard to determine; stress-related deterioration; damage caused by later alterations and additions; or inappropriate repairs.”

Tiller does note a difference between glaze spalling — the loss of small patches of glazing that expose the underlying terracotta body to the elements — and material spalling — in which large pieces of the surface and subsurface terracotta body break free and...
slough away. However, in both cases the culprit is usually trapped water that “tends to migrate outward” where “the water is impeded in its journey by the relatively impermeable glaze on the surface ... which acts as a water barrier. The water is stopped at the glaze until it builds up sufficient pressure — particularly in the presence of widely fluctuating temperatures — to pop off sections of the glaze ... or to cause the widespread destruction of portions of the ... unit.”

It’s commonly assumed that water can enter at a terracotta body through miniscule cracks in the glazing. Professor Tiller states that unless the surface has deteriorated to the point of severe spalling, such doesn’t appear to be a threat. That’s likely water’s access through the underbody is through extensive patches of lost glaze, cracks in the terracotta itself, or through the joints between terracotta units. This would suggest that the best way to stop excess moisture’s penetration into otherwise sound terracotta is by maintaining the grout joints. Such re-grouting should be with a material having a compressive strength less than that of the surrounding terracotta — meaning a grout formulated to match those originally used. This softer grout allows the terracotta body to expand and contract without undue stress. A portion of the moisture trapped inside an installation tends to wick to the outside through the grout, the term “breathable” is usually trapped water that “tends to migrate outward” where “the water is impeded in its journey by the relatively impermeable glaze on the surface ... which acts as a water barrier. The water is stopped at the glaze until it builds up sufficient pressure — particularly in the presence of widely fluctuating temperatures — to pop off sections of the glaze ... or to cause the widespread destruction of portions of the ... unit.”

Clayton/Deer Park Historical Society Minutes, August 8, 2015 In attendance: Don Ball, Bob Gibson, Roxanne Camp, Mike Reiter, Roberta Reiter, Don Reiter, Mary Jo Reiter, Betty Burdette, Bill Sebright, Pat Parker, Wally Parker, Marilyn Reilly, Sue Rehms, Ella Jenkins, Lonnie Jenkins. Society President Bill Sebright called the meeting to order at 9:01 AM. He reported:

1) The Eagle repair was finished July 21. We got the $1,000 grant from The Heritage Network. The Eagle fund is at $4,010. We received the repair invoice from Pioneer Waterproofing for $12,713.52. Don Flewell met Bill by the Eagle and gave the CDPHS a DVD with many, many pictures of the repair process. He also agreed to paint the concrete base under the Eagle. The base was painted before Brickyard Day. 2) At Brickyard Day, Bill was given a box from the Anzalone Family. Anzalone is Mira Costa’s married name. The box was contained, among other things, DPHS Antlers, 3 DPHS Reunion books, historical Costa and Clayton pictures, stories about Clayton history, and naturalization papers. Much of the material came from the life of Teno Costa. Both Mira and Teno Costa attended grades 1-8 at Clayton School. Society Treasurer Mark Wagner reported by email: The main checking account ended the month (July 31st) at $18,804. There were deposits of $8,866.47 (CD), $250, $255, $190, $175, $200, $135, $629, $100, and $1,000. Checks cleared for the month were to Mr. Hall for advertising $20, Andre Rombreg for insurance for Brickyard Day $382.88, Deer Park Printing $17.30 for Honored Citizens signs. Outstanding checks; to Griffin Publishing $1,742.52, games for Brickyard Day, 2015 Eagle Restoration (Pioneer Waterproofing) $12,713.52, Pretymans Septic $170.00. Deposits made after July 31st — $486.00, $250.00, and $260.00. After all this month end activity is taken into account, our main checking account stands at $6,303.10. The web hosting account had no activity this month the treasurer paid for hosting this time) and stands at $928.88. The Brickyard Day fund is $583.33. The Eagle Restoration fund is at $4,210.

— end —
restoration. Assuming such occurs; pictorial materials related to this summer’s events – Settlers Day, Brickyard Day, and the Clayton Fair – will need to be moved to later issues. Since time seems to evaporate ever more quickly, if you have any photos or stories related to those events, please submit them as soon as possible.

Webmaster Marie Morrill reported by email on her way to Florida: 1) She has Mortarboard #87 and #88 now, but because of traveling and computer problems will probably not get them uploaded to the Website until after August 21.

Using Memorial Fund money to help pay for the Eagle restoration was discussed. A plaque reading something like the following was suggested by Roxanne Camp: “We are thankful to these Memorial Fund members: Lorraine Ball, Allan Fackenthall, Lil Gibson, Tuffy Luhr, Warren Nord, Fay Reilly, Art Stelting, and for all our generous donors.”

Wednesday, August 5, was the Planning Committee meeting for this year’s Brickyard Day. We had lots of input. Among the decisions made was to have Clayton School be a big part of every Brickyard Day. The BBQ, children’s games, and history display will be at the Clayton School.

Bill told the Brickyard Day Committee that the Society would pay half the rental fee for Clayton School. After discussion it was decided this is acceptable.

Mike Reiter brought the 1933 hand written history of Wild Rose by Lillian Woodard. It was donated to the Society by Alexander Pope.

Roxanne Camp brought a panoramic photo of the “North Spokane - South Stevens County Settlers Ass’n Picnic- Deer Park, Wash. 6-19-24.” Betty Burdette said the first celebration was on the Losh farm in 1921. The Lawrence Zimmerer family donated it to the Society.

Next meeting: Saturday, September 10, 2015, at 9 AM at the Clayton Drive-In. Meeting adjourned at 10:05 AM.

The Society meeting minutes submitted by Bill Sebright, acting Secretary.

Society Contacts
We encourage anyone with observations, concerns, corrections, or divergent opinions regarding the contents of these newsletters to write the society or contact one or more of the individuals listed below. Resultant conversations can remain confidential if so desired.

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Peter Coffin, Vice-President — pcffin@q.com
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Volunteer proofreaders for this issue; Peter Coffin, Bill Sebright, Charles Sturant, Lina Swain and Ann Wrede.

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C/DPHS